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2016 CANE Annual Meeting Program and Abstracts

110th CANE Annual Meeting

Smith College, Northampton, MA
March 18-19, 2016
Preliminary Program

FRIDAY, MARCH 18

8:00–8:45	Registration and Breakfast
8:45-9:00	Opening Ceremonies
9:10-10:10	Concurrent Sessions

Paper Session IA

1. **Alan Wooley**
   "Plato and the End of Philosophy"

2. **Jacqueline Carlon**
   "For Goodness' Sake: *Bonitas* as an Imperial Virtue"

3. **Akira Yatsuhash**
   "Touches of the Classical World in Nishiwaki Junzaburo's *Ambarvalia*"

Paper Session IB

1. **Franco Cirulli**
   "Earth, Be Light To Her: Depictions of Childhood in Ancient Funerary Art"

2. **Nicole Nowbahar**
   "*Captatio* and the Repulsive Sexualization of Old Women in Roman Satire"

3. **Mark Wright**
   "A Medical History: Juvenal, Vergil's Plague and the Morbidity of Vice"

Workshop I

Thomas Howell,
"Nummi et Historia Teaching History through Coins"

10:10–10:30 Exhibit and Coffee Break

10:30–11:30 Concurrent Sessions

Paper Session II

1. **Anne Mahoney**
   "Orff's Catullan *Oratorio*"

2. **Aaron Seider**
   "Gendered Patterns: Constructing Time in Catullus 64"

3. **Robin Greene**
   "Herodotus, Thucydides and Callimachus' *Aetia*"

Workshop IIA

Donna Lyons and Shirley Lowe
"*Scripta Manent*"

Workshop IIB

Bryce Bancroft and Elizabeth Andrews
"Vergil, Syntax, & Caesar: Digital Diagramming for the AP Curriculum"

11:45–12:15 Business Meeting

12:15–1:15 Lunch "Prandium Latinum"—T. J. Howell, organizer

1:15–2:30 Concurrent Sessions

Paper Session IIIA

1. **Timothy Joseph**
   "The Verbs Make the Man: A Close Reading of Caesar, Gallic War 1.7 and Civil War 3.12"

2. **Isabel Koster**
   "Pompeians as Temple Robbers: Greek Custom and Roman Invective in Caesar *Bellum Civile* 3.33 and 3.105"

3. **Eleanor Leach**
   "Cicero and Pompey's Oratorical Deficiencies"

4. **Ruth Breindel**
   "Who Wrote the Gallic Wars?"

Paper Session IIIB

1. **Ken Rothwell**
   "Aeneas the Necromancer?"

2. **Ann Higgins**
   " '*Immania pondera baltei/impressumque nefas*' (*Aen*. 10.4967): Patriarchal Authority and the Death of Turnus"

3. **Daniel Armenti**
   "Responses to Rape in Ovid's *Metamorphoses*"

4. **Anne Drogula**
   "Lost Love: Lethaeus Amor in Ovid's *Remedia Amoris*"

Workshop IIB

Maureen Lamb
"Latin Literature for 21st Century: Ideas and Tools for an Interactive Learning Environment"

2:30–2:45 Exhibit and Coffee Break

2:45–3:45 Concurrent Sessions

Paper Session IV

1. **Andrew Scott**
   "On the form and language of Cassius Dio's Roman History"

2. **Mark Roblee**
   " '*Intra pectoris mei secreta*...': Soteriological Strategies in The Golden Ass"

3. **John Higgins**
   "Biographical Genre and Sulpicius Severus's *De Vita Martini*"

Workshop IVA

Martin Antonetti
"Teaching with Early Editions of Classical Texts"

Workshop IVB

Mark Pearsall
"CANE and ACTFL: Am I my brother's keeper?"

Workshop IVC

Christopher Buczek
"Adventures in Comprehensible Input with Latin 1"

4:00–5:00 Greek and Latin Reading Groups

John Higgins
Reading Greek

Brian Walsh
Reading Latin

6:00 Reception—Campus Center

6:45 Banquet—Campus Center

SATURDAY, MARCH 19

8:00–8:45 Registration and Breakfast

8:45–9:45 Concurrent Sessions

Paper Session V

1. **Katz Prize Winner**

2. **Joanna Oh**
   "The Poetic Paunch Line: Γαστήρ in Cratinus' *Pytine* as Poetic Justification"

3. **Alissa Vaillancourt**
   "'Lathrian' Aphrodite: Veiled Stylistic Diction in Epigrams of Leonidas of Tarentum"

Workshop VA

Scott Bradbury
"The Smith College Classical Collection"

Workshop VB

Kevin Ballestrini
"*Gradūs Parvī*: Creating Tiered Readings for Any Level of Instruction"

9:45-10:15 Exhibit and Coffee Break

10:15-11:15 Concurrent Sessions

Paper Session VI

1. **R. Scott Smith**
   "Putting Greek Myth on the Map: Myth and Geographers, Pt. 1"

2. **Samuel Findley**
   "Desnos, Dionysus, and the impossible magic of epiphany"

3. **John Lawless**
   "Rejuvenation in the *Heracleidae* of Euripides"

Workshop VIA

"Forum Magistrorum (Teachers' Materials Exchange)"

Workshop VIB

Lydia Haile Fassett
"Latin for the Young"

11:20–11:40 Gavel Ceremony and Announcements

11:40–12:30 Lunch "Prandium Latinum"—T. J. Howell, organizer

12:30–1:30 Concurrent Sessions

Paper Session VII

1. **Charles Goldberg**
   "Competition, consensus and *pietas* in Roman Manhood: The *vir optimus* Debate of 204 BCE"

2. **Susan Curry**
   "Longevity, Immortality, and GrecoRoman Conceptions of the 'Good Life'"

3. **Emily Mullin**
   "Horace's *Exegi Monumentum* and the Classical Process: The Present Imagining the Future Imagining the Past"

Workshop VIIA

Teresa Ramsby
"Multicultural Lessons for the Latin Classroom"

Workshop VIIB

Lance Piantaggini
"After the CI Honeymoon Phase *hae tibi erunt artes*"

1:30–1:45 Exhibit and Coffee Break

1:45–2:45 Concurrent Sessions

Paper Session VIII

1. **Nicholas Newman**
   "Beauty is the Beast: The Donkey Women in Lucian's *Verae Historiae*"

2. **Marissa Popeck**
   "The Corpus of Satire: An Examination of the Human Body in Horace's *Sermones*"

3. **Paul Properzio**
"Andromache: A Heroine for All Seasons"

Workshop VIIIA

Raymond Starr
"Roman Law in the Classroom"

Workshop VIIIB

John Higgins
"The Edward Phinney Fellowship: Beginning and Maintaining Ancient Greek in High Schools"

2:45–3:45 Concurrent Sessions

Workshop IXA

Bethanie Sawyer
"Latin for All Identities"

Workshop IXB

Christopher Chan
"Technology in the Latin Classroom"

110th CANE Annual Meeting

Paper and Workshop Abstracts

NAME: Martin Antonetti
TITLE: Teaching with Early Editions of Classical Texts

This workshop, conducted in the rare book room of the Smith College Library, will illuminate the ways that the bookartifacts themselves yield bibliographical, philological, and archaeological information relevant to the study of the transmission of texts. An examination of the physical features of codices from the 15th through 18th centuries (design, binding, typography, illustration, etc.) and the marks and notes left by generations of readers in the margins will help us answer questions about the methods of early modern editors, about the dissemination of texts, and perhaps most importantly, about the meaning and value of those texts for historical book buyers and collectors. Limited to 12 participants.

NAME: Daniel Armenti
TITLE: Responses to Rape in Ovid's *Metamorphoses*

The ubiquity of rape narratives in the *Metamorphoses*, and representations of sexual violence in general, is receiving increased scrutiny by students, teachers, and scholars of the epic. Although much work has been done on the structural elements of these narratives as they concern the representations of sexual violence itself (especially in the essays of Leo Curran, Amy Richlin, and Paul Murgatroyd), relatively

little attention has been paid to the responses of victims and their families within those narratives. In general, Ovid does not provide the reader with a verbal response from the victim, who frequently is stripped of her (or less frequently, his) voice by metamorphosis, or a shift in the narrative. However, there are notable exceptions to this silence: Philomela (6.53348) and Caenis (12.201203), respond directly to their attackers; elsewhere, the Muses (5.26993), Cyane (5.41418), and Arethusa (5.577ff) each recount their experiences of sexual assault to a third party. Responses by family members to the rape of their daughters also provide prominent examples: Io's father Inachus (1.65163), and Ceres and Jupiter, who deliberate on the fate of their daughter Proserpina (5.51432). A comparative reading of the responses to sexual violence in the *Metamorphoses* reveals a concern for the role of speech in the face of violence, especially as speech relates to emotional expression. Ovid, through his characters, establishes a new order for the victim and the victim's family. Whereas the violence of an episode breaks down a previous order—violence obtains a desired effect when speech has failed (in the narrative of Daphne and Apollo, for example)—the use of legal rhetoric by Ovid's characters in these episodes not only seeks reparation, but a return to the power of language to maintain order.

NAME: Kevin Ballestrini
TITLE: *Gradūs Parvī:* Creating Tiered Readings for Any Level of Instruction

After a brief introduction to the ACTFL interpretive reading proficiency standards and the theory behind creating tiered reading passages of a text, workshop participants will be divided into groups depending on the level they are most interested in working with (beginner, intermediate, or advanced) in order to produce a completed tiered text collaboratively. Tiered texts, often called embedded readings, provide a scaffolded approach to reading comprehension which afford the opportunity for learners of any ability level to find success and interact meaningfully with the text. A quality tiered texts offers builtin differentiation in a way that no static text or traditional commentary can provide. At the conclusion of the workshop, all materials will be shared with participants digitally so that everyone will have access to multiple tiered texts to use in their classrooms immediately.

NAME: Bryce Bancroft, Elizabeth Andrews, Michal Sagal, and J. Matthew Harrington

TITLE: Vergil, Syntax, & Caesar: Digital Diagramming for the AP Curriculum

The Perseus Digital Library Project of Tufts University (www.perseus.tufts.edu) is one of the largest digital databases for the study of Greek and Latin texts at all levels and a foundation of the digital humanities. And yet, is there more that we can do with this repository? The Perseids project, a new addition to Perseus, introduces syntactic analysis: a tool for precisely identifying morphology and fully diagramming Latin and Greek sentences (treebanking). We hope to show how teachers and students can refine their understanding and access a text with a more hands-on approach to grammar. In this way, the tool bridges the divide between textbook language and the classical languages we know and love.

With J. Matthew Harrington of Tufts University, we have spent the fall semester analyzing and diagramming the texts of the AP Latin curriculum. In this workshop we will lead attendees through the methodology of treebanking using a selection of previously diagrammed trees; we will then guide participants through a collaborative analysis of other sentences. We will focus on passages from Vergil and Caesar, but the information provided will be applicable to any Latin or ancient Greek text. We invite attendees to bring their laptops to learn how to open their own Perseids account and use the Perseids interface. We will explore the benefits and pitfalls of this tool, and how the Perseids tools can help your class reach a deeper understanding of the texts more quickly and accurately through a collaborative approach. Whether your interest is poetry or prose, we hope to show the CANE community the considerable benefits of Perseids' digital diagramming tool.

NAME: Ruth Breindel
TITLE: Who Wrote the Gallic Wars?

Caesar dictated the text, but who actually put the words on the tablet? By doing a grammatical comparison of a particular construction in all the chapters in Book 1, the conclusion is that not one person actually wrote the book. An analysis of the passages and the rationale for this conclusion will be presented.

NAME: Christopher Buczek
TITLE: Adventures in Comprehensible Input with Latin 1

Why merely translate a story when you can tell the story in Latin, ask questions in Latin, and have students understand the story and actively participate in Latin? This presentation will be given partly in English and partly in Latin as I explain how I have begun to teach my Latin 1 class using active methods. Examples of how I introduce vocabulary, how I tell and review a story, and how students retell stories will be included. By sheltering vocabulary and not grammar, Latin 1 students can read and comprehend progressively more "difficult" material. This is a workshop on Comprehensible Input activities that can be applied immediately, even without prior knowledge of SLA research.

NAME: Jacqueline Carlon
TITLE: For Goodness' Sake: *Bonitas* as an Imperial Virtue

Among all of the virtues that Cicero extols, *bonitas* is perhaps the most ambiguous. Before Cicero, the word is exceedingly rare, and while it appears with some frequency in his speeches, its meaning clearly evolves from its first use in the *Pro Quinctio*

(41.10) to its final appearance in the *Pro Ligario* (37.9), where it begins to assume its ultimate and unshakable connection to imperial power embodied first in Caesar and seen so clearly more than a century later in Pliny the Younger's praise of Trajan and the *Historia Augusta*'s treatment of the Antonine emperors.

This paper traces the evolution of *bonitas* from a word employed regularly to describe the goodness of nature to its emergence as an imperial virtue, highlighting the clear influence of Plato, Aristotle and Roman Stoicism on its transformation.

NAME: Christopher Chan
TITLE: Technology in the Latin Classroom

New technology is always appearing, and applying it in effective ways is often challenging. This workshop aims to present innovative uses of technology for teaching Latin, both beginning grammar and engaging with literature. I plan to present on technologies in the classroom including Plickers, a lowtech alternative to classroom clicker sets; Edmodo as used in a role-play style project; using PowerPoint to create engaging visual presentations of authorial texts, and ways to incorporate the flipped classroom model (lecturestyle lessons as homework, if any, and handson work in class) into the Latin classroom.

NAME: Franco Cirulli
TITLE: Earth, Be Light To Her: Depictions of Childhood in Ancient Funerary Art

In this presentation, I would like to compare and contrast some selected sculptural representations of children in Greek and Roman Funeral Art. The goal is to get some insight into different ways in which the ancients understood / constructed childhood; into the ways art could provide coping strategies for grief. I will keep these questions in mind as I survey the iconography: e.g. child with stylus, with a toy,

with a bird. Finally, I will raise some questions about the visual manipulation of age, i.e. representing the deceased child as older than she/he really was.

NAME: Susan Curry
TITLE: Longevity, Immortality, and GrecoRoman Conceptions of the "Good Life"

Samuel Beckett wrote that the day on which one dies is "like any other day, *only shorter*" (my italics). In doing so, he seems to echo the ideas of Epicurus as interpreted by Rosenbaum (1990) that one's life can be complete without necessarily being long. In this paper, I argue that the ancient Greeks and Romans did not judge a life by its length in the same way we do today. I further argue that GrecoRoman culture evinces an ambivalent relationship with the notion of a long life as necessary for a Good Life.

From the Homeric hero, Achilles, who chooses a short life with honor over a long life with little honor (and seems to regret his choice) to ancient myths regarding the socalled "gift" of immortality and its accompanying complications (i.e. Eos failing to request everlasting youth for Tithonus in the *Homeric Hymn to Aphrodite*, or Odysseus' preference for a return to Ithaca and Penelope over Calypso's offer of immortality in the *Odyssey*), ancient conceptions of the importance of longevity or concerning the undesirable effects of immortality point to an understanding of the Good Life that does not depend on either a long life or a divinelyrendered immortality.

As Americans continue to cope with aging relatives and extraordinarily fraught endoflife decisions in a world where death is not often openly discussed, but where the opportunity to do so has proven a tantalizing prospect (see deathcafe.com), this paper seeks to identify Greco-Roman attitudes towards longevity and immortality and argues that the Greeks and Romans have much to teach us about how to "measure" the socalled "value" of an individual human life and the place a long life has (or not) within a contemporary understanding of what constitutes a Good Life.

NAME: Anne Drogula
TITLE: Lost Love: Lethaeus Amor in Ovid's *Remedia Amoris*

In the middle of his *Remedia Amoris* Ovid presents a theophany of the god Cupid in the guise of "Lethaeus Amor." An Ovidian invention, this lethargic Love who causes forgetfulness opposes all of the traditional attributes and images of the feisty boygod. I read the passage through the lens of the longstanding metapoetic drama between Cupid and Ovid's poetic persona that begins with *Amores* 1.1, continues throughout the *Amores* and the *Ars Amatoria*, and features prominently in the proem to the *Remedia* itself. In each of these encounters Ovid's relationship with Cupid reflects the generic project at hand: lover and soldier in Love's army in the *Amores* and *praeceptor Amoris* in the *Ars Amatoria*. In the *Remedia Amoris* Ovid adds in elements of the Hellenistic curepoem to his erotodidaxis. Amor, Ovid's generic touchstone, therefore takes on the epithet Lethaeus, resides in a temple with healing properties, and offers a guest lecture on distracting oneself from love. Lethaeus Amor then effectively completes his part in the drama by vanishing. Recent treatments of the passage by Boyd, Hardie, and Rosati relate the theme of love disappearing to the *renuntiatio amoris* tradition in which love lost or rejected in the first of a pair of poems inevitably returns stronger than ever in the second. Taken within such a tradition, Amor's support of Ovid's project makes perfect sense. Amor plays his part and disappears in anticipation of his victorious return.

NAME: Lydia Haile Fassett
TITLE: Latin for the Young

It can be difficult teaching Latin and Classics to students below middle school age, since most textbooks and readings are aimed at older students. This workshop will share information on resources for younger students, giving information on sources for readings and sharing activities. The primary focus will be on upper elementary

grades, but there will be some information on resources and activities for children as young as infants. Many activities and resources can also be adapted for older students.

NAME: Samuel Findley
TITLE: Desnos, Dionysus, and the impossible magic of epiphany

In this paper, I will investigate the miraculous qualities of Euripides' *Bacchae* and the "last poem" of the French surrealist and WWII poet of the resistance, Robert Desnos. Both the poem and the play depend on the breakage inherent in the epiphany of an impossible figure to work a deep and material transformation in their relation with audience and author. In both instances, this epiphany extends beyond the borders of the artwork; in much the same way that inebriation is to put on the armor of Dionysus (*Thorassomai*), to read the *Bacchae* and the "last poem" is to put on the panoply of their emotive core. This transition from real to unreal, like the appearance of the bullDionysus in the palace, is simultaneously out of sync with reality even as it overpowers it. Thus it makes a disjunctive claim to power of the imagination over the necessary. Insofar as Desnos' poem is itself an actual historical impossibility, it is also a triumph of the mythic wish over the cruelty of the death camps' typhus.

By making this strange comparison, I would like also to use this paper to try out a reading method that, though firmly rooted in the methods of comparative literature, also reaches beyond them. As Elroy Bundy is reputed to have used the phrase, I'd like to develop the "careful reading of just one poem", which requires that a full and deep reading of one poem invoke the wonders of the entire corpus that preceded and succeeded it. More, I hope to reveal, by a purposefully startling juxtaposition, not just the spiritual kinship of Frenchman to Greek, but the depths of emotional power in both poems. This will be something, I hope, that I might call a vital reading, in addition to a literary analysis.

NAME: Charles Goldberg
TITLE: Competition, consensus, and *pietas* in Roman Manhood: The *vir optimus* Debate of 204 BCE

Many analyses of Roman manliness have emphasized penetrative sexual protocol, personal rivalries, and military aggression. But this risks overlooking obligations of political life, where republican principles moderated more assertive qualities. In deliberations in the Senate, in high society, and on military campaign, consensus greased the wheels of social discourse and built elite comradery.

Countervailing emphases on competition and consensus highlight the selection of the *vir optimus*, or "best man," to welcome the goddess Cybele from Asia Minor in 204 BCE. Competition was fierce; Livy (29.14.7) says the selection was an honor even greater than the consulship. The choice of the young, undistinguished Scipio Nasica demands attention. Livy declines to explain it, but recent scholars interpret the choice as the Senate's temporary disavowal of interelite rivalry in the throes of Hannibal's invasion, seeing Nasica as a harmless compromise candidate.
I offer a different interpretation which emphasizes the role of piety in Roman male self-fashioning without discarding the Roman impulse towards competition. Non-Livian sources agree that Nasica was selected because of his youthful *pietas* (Val. Max. 7.5.2; 8.15.3; Juv. *Sat*. 3.137). Nasica's piety correlates to contemporary opposition to the impending African invasion by his youthful cousin, (the future) Africanus. Africanus' opponents, notably Fabius Maximus, chastised him as a "foolhardy youngster" leading an impious venture abroad which would abandon "parents, wives, and city" to Hannibal (Plut. *Fab*. 25.2, 26.1). In this context, Nasica's selection was a rebuttal to the Fabian position, and a defense of the contributions of young Roman men to political life (cf. the temple to Iuventas also constructed that year). Nasica's selection reveals senatorial consensus, but a characteristically Roman one, in that it was achieved only through contentious political debate.

NAME: Robin Greene
TITLE: Herodotus, Thucydides, and Callimachus' *Aetia*

Callimachus' *Aetia* has been described as an "aetiological world history" (Harder 2010), and the importance of local histories as the poet's sources has long been recognized. Nonetheless, there has been relatively little discussion of the poet's literary relationships with major Greek historians. In this paper, I identify references to Herodotus and Thucydides at key programmatic moments wherein Callimachus juxtaposes their projects with his own so as to articulate his approach to the Greek past and to characterize his own scholarly practices.

I begin by proposing that Callimachus' dismissal of the Massagetan war against Cyrus in the prologue's priamel is not, as often assumed, a nod to a lost poem but rather an overt and deliberate evocation of Herodotus' account. Paired with an allusion to the *Iliad*, the priamel effectively rejects both Homeric and Herodotean material as appropriate topics for the *Aetia*.

This rejection in turn aligns with Callimachus' eschewal of representations of Greek homogeneity and his avoidance of the "east versus west" historical paradigm that other Hellenistic poets adopt and represent in specifically Herodotean terms (e.g. Lycophron). Yet, as I discuss, the initial dismissal of Herodotus is complicated throughout by the poet's reconfiguration of the historian's methods (Priestley 2014) and material in critical passages including the first *aition* and the 'Lock of Berenice.'

In the second half of the paper I consider Callimachus' catalogue of Sicilian cities (43 Pf) as a response to Thucydides' 'Sicilian Archeology' that plays on notions of ignorance and knowledge. Whereas Thucydides presents his report as a corrective for the Athenian's disastrous ignorance of the island (6.1), Callimachus' catalogue emphasizes his own erudition as developed through the consultation of multiple sources. What is more, I suggest that by evoking—but not strictly following—Thucydides' version, Callimachus casts himself as the learned corrector of the historian.

NAME: Ann Higgins

TITLE: *'Immania pondera baltei/impressumque nefas' (Aen. 10.4967)*: Patriarchal Authority and the Death of Turnus

The *Aeneid* ends as Pater Aeneas drives his sword to the hilt in Turnus' chest, apparently because of his grief and rage when he sees that Turnus is wearing the belt he stripped from the body of Evander's son, Pallas, and because of his guilt that, despite his promise, he could not keep the boy safe. I argue that Aeneas' emotions have little to do with grief or guilt, or with the slaughter that won Turnus the belt. On the contrary, Aeneas is driven by a righteous anger evoked by the decorations on the belt, and by their reminder of Turnus' affront to patriarchal authority.

As Turnus strips the massive belt off Pallas' body, we learn that it depicts the Danaids' slaughter of their husbands at their father's command. By that sacrilegious act Danaus negated the truce he had made with his brother, Aegyptus, and rejected the transfer of patriarchal authority he made when he gave his daughters in marriage to his nephews. The first mention of Pallas' belt (and of its elaborate decoration) comes when Turnus appropriates it from the dying boy, suggesting that its antipatriarchal iconography suits the Rutulian king better than the Arcadian prince. After all, it is the Latin queen, Amata, who spurs Turnus to make war on her husband, Latinus, and to demand that he repudiate his treaty with Aeneas and the marriage that seals it; it is Turnus' sister, Juturna, who encourages him to persist in that war, and creates the circumstances that directly result in Pallas' death; finally, throughout his conflict with Aeneas, Turnus serves the interests of the goddess, Juno, rather than of the Father of the Gods. How can this *nefas* be set aside and patriarchal order be restored other than by the thrust of Aeneas' sword into Turnus' heart?

NAME: John Higgins
TITLE: The Edward Phinney Fellowship: Beginning and Maintaining Ancient Greek in High Schools

The Edward Phinney Fellowship which was administered by CANE since 1998 has come to an end with the final Fellowship offered in 201315. This panel, comprised of several Phinney Fellows, will report on and celebrate the success of the program in the seven schools that participated. We will have a short presentation on the background to the Fellowship and the support that CANE has given to Greek; then, each Fellow on the panel will briefly describe the history and current status of Ancient Greek at her or his school. General discussion among the panel and audience will follow to identify the problems associated with starting and maintaining Greek, and to explore ways of continuing CANE's support of Greek in New England.

NAME: John Higgins
TITLE: Biographical Genre and Sulpicius Severus's *De Vita Martini*

This paper focuses on Sulpicius Severus's *Life of Martin*, arguing that the work, which stands on the cusp between classical biography and the Medieval saint's Life, is in itself paradigmatic of the changes in Late Antique biography, as it tells of Martin's change from Roman imperial soldier to Merovingian medieval monk. Late Antique biography is a complex and imprecise literary form. During the Empire, Lives of emperors and political figures were supplanted by those of philosophers and religious figures; eventually the main biographical writings are Lives of saints. The formal slipperiness of saints' Lives requires us to discover how to read them generically. Difficulties arise: in the first place, genre theory is difficult because of the very slipperiness of the biographical genre—biographies are not history but resemble essays like Plutarch's *Moralia*. Secondly, the form changed and developed during the Late Empire—while the *Historia Augusta* and Diogenes Laertius resemble Suetonian biography, the purpose and context of later Christian saints' Lives are

different. Thirdly, as the Late Empire gave way to Early Medieval kingdoms, the social, political, literary, and religious context change, so did the function of biography. Thus, because the form changes with its subject and its social context, simply using a generic identification of them as "vita" is not a helpful way of analyzing these texts. While Suetonius's *De Vita Caesarum* and saints' Lives are all biographies, the differences between them are great. Sulpicius Severus's *De Vita Martini* is on the cusp of these two worlds: it reads initially very much like Sallust's *Catiline* or Tacitus' *Agricola*; however, in developing the story of Martin's life, it shows the change between Martin the Roman Imperial soldier and Martin the Medieval monk in a Merovingian kingdom, patron of a specific locality.

NAME: Thomas Howell
TITLE: *Nummi et Historia* Teaching History through Coins

Coins can be an excellent window through which to teach lessons on Roman culture and history. In this presentation, I will share a unit that I have done on Nero and Agrippina and how to integrate numismatics to engage students and enhance learning. Participants will leave with a unit and project ideas they can use in their own classroom.

NAME: Thomas Howell
TITLE: Prandium Latinum

Are you intrigued by the spoken Latin movement used in more and more classes every year throughout America? Come have lunch with us *tantum Latine*! All levels of ability are welcome, from firsttime speakers to longtime masters of the Ciceronian period. Just come and listen if you prefer.

NAME: Timothy Joseph
TITLE: The Verbs Make the Man: A Close Reading of Caesar, Gallic War 1.7 and Civil War 3.12

Cicero praises Julius Caesar's *commentarii* for their unadorned and charming prose (*Brutus* 262), and Aulus Hirtius (Gallic War 8.1.4) commends the *elegantia* ("pickiness" or refinement) with which Caesar writes. More recently, William Batstone and Cynthia Damon have observed Caesar's ability to use "everyday verbs composed for maximum effect" (Caesar's Civil War (Oxford, 2006) 160). In this paper I will consider Caesar's use of common verbs for powerful and evocative effect in two prominent passages, one from each of his works. I will look at the first appearance of the character Caesar in the *commentarii* (a selfintroduction of sorts), Gallic War 1.7, an account of his initial moves against the Helvetians in 58 BCE. Here, through the series of verbs that mark his first actions, Caesar introduces himself as a man of efficiency and as a figure of great authority, but also as a thoughtful and deliberative leader. I will then turn to Caesar's selfpresentation in the opening chapters of Civil War 3, a description of his brief dictatorship in December of 49 BCE. The verbs in Civil War 3.12 define Caesar as, again, efficient and authoritative, but also as a Roman who is willing and eager to share power. I will conclude by considering more broadly the verb choices in these two critical passages.

NAME: Isabel Koster
TITLE: Pompeians as Temple Robbers: Greek Custom and Roman Invective in Caesar *Bellum Civile* 3.33 and 3.105

Stealing from the gods was a capital offense in the Roman world, and suggesting that someone had committed a temple robbery was a correspondingly serious charge. It was also a potent accusation in invective that allowed an author to portray his opponent as a creature of unlimited greed who did not respect even the most ba-

sic norms of proper Roman conduct. In this paper I examine two passages in which Caesar suggests that the Pompeians attempted to fund their war efforts with money wrongfully taken from sanctuaries. In both Caesar *Bellum Civile* 3.33 and 3.105 followers of Pompey are prevented at the last minute from taking money from the temple of Diana at Ephesus. These are dramatic narratives, and in 3.105 we even get a list of portents that express general divine displeasure for the Pompeians. In the final part of the paper, I read Caesar's two Ephesus scenes against Lucan 8.121–146, where Pompey refuses to take money offered to him by priests on the island of Lesbos because he is afraid that if he were to accept, Romans would consider him complicit in a temple robbery. The comparison between Lucan and Caesar brings into focus that in Greece and Asia Minor it was acceptable to borrow money from sanctuaries during a crisis. The alleged actions of the Pompeians at Ephesus could therefore be seen not as attempted temple robbery, but as following local custom. Caesar's skillful emphasis on the general disrespect of the Pompeians for the inhabitants of Ephesus in 3.32–3.33 and on the general signs of divine anger in 3.105, however, guides the reader away from such an interpretation. Without explicitly accusing Pompey of a successful temple robbery, Caesar therefore shows that the gods are on his side and that his opponents disregard Roman scruples.

NAME: Maureen Lamb
TITLE: Latin Literature for 21st Century: Ideas and Tools for an Interactive Learning Environment

Our students are becoming ever more adept with using technology, and, as teachers, we can find ways to use technology in our classes in way that engages students and promotes effective learning. While technology is not a substitute for good teaching, teachers can use technology to enhance our teaching and differentiate our instruction. However, although many teachers want to use technology, they often do not know how these technology tools apply to the Latin classroom.

In this presentation, I will demonstrate how to use several free online technology tools by giving specific examples each tool's utility in teaching a Latin Literature course. This presentation would be most relevant to Latin teachers who teach Latin passages in more advanced Latin courses, but some of the tools would also be useful

for Latin teachers of beginner levels Latin.
Some of the free, online tools that we will explore include Google documents, Google Forms, Google Hangout, dictionaries, blogs, scansion review videos, screencasts, commentaries, online texts, grammar reviews, vocabulary tools, and general review tools. We will focus on how to use each type of online tool in the context of the Latin literature classroom and discuss how to structure the course using these tools. For example, we will go over how a tool might be useful as a homework assignment, review for a quiz, and/or as a formative assessment. Attendees will come away with specific examples of how to use technology tools to teach Latin Literature. The presentation will be available online both during and after the presentation.

NAME: John Lawless
TITLE: Rejuvenation in the *Heracleidae* of Euripides

The *Heracleidae* of Euripides is the least admired of his plays. Critics dismiss the work as propagandistic, as inappropriately comic in parts, and as inconsistent in its portrayal of noble character. Athens helps to rescue the children of Heracles from the bloodthirsty Eurystheus, but in the final scene Heracles' wife Alcmene barbarously demands the execution of the captive Eurystheus contrary to Athenian law. The sour note at the end of the play is especially deflating because it follows exciting scenes in which old Iolaus, against all expectation, enters battle and actually captures Eurystheus. When Iolaus states his intention to fight, it is a scene described "perhaps the most overtly comic in extant tragedy," but the glorious battlefield rejuvenation allows him to win the day.

I argue that the miraculous rejuvenation, which may have been a part of the received myth, helps to explain the discordant ending of the play. Rejuvenation is a familiar motif in fairy tales and myth, and stories of rejuvenation often exhibit a surprising moralizing message that the return of youth exacts some price. Thus, in Tale 148 of Grimms' Fairy Tales, "The Old Man Made Young Again," the joyfully rejuvenated man of the tale tries unsuccessfully to do the same for his motherin-law, with horrific results. In Greek myth we are reminded of the failed attempt to rejuvenate Pelias. The discordant ending of the play makes sense as an extension of this motif. Throughout the play Iolaus and Alcmene are paired as the weary and des-

perate defenders of the Heracleidae. While Iolaus is rejuvenated and wins the battle with Eurystheus, Alcmene embittered by her experiences demands a price of blood. It is as though Alcmene is denied a "rejuvenation" of character that would allow her to show mercy to her captive.

NAME: Eleanor Leach
TITLE: Cicero and Pompey's Oratorical Deficiencies

Oratorical brilliance is not an outstanding feature of Pompey's career. Neither Plutarch nor Appian represents him as speaking in public, although the latter describes his glamorous triumph. When Cicero in the Manilian Law extols the qualities recommending him for leadership in the Manilian campaign, eloquence is never mentioned. But the testimony is not just that of silence. In the *Brutus* he is mentioned only twice: once indirectly when a young Hortensius speaks well on his behalf (*Brutus* 230), but then in a hardedged assessment as "one who might have had *maior gloria* for speaking save that he was diverted by *cupiditas* for a *maior gloria* of military success." Letters reinforce this evaluation with glimpses of Pompey's manner and reception in oratorical action. *Att*.1.14 describes his first speech on reentering the senate after his Eastern victory as a "frost" in its failure to please any segment of his audience. An aside muttered to Cicero at its conclusion lets us suspect Pompey was attempting to address the occasion off the cuff, a serious error in terms of the *de Oratore*. A subsequent speech falls short of its persuasive intent in creating a near riot instead of controlling the crowd. Obviously Cicero takes pleasure in these thumbnails, (which are no less revealing about himself than about Pompey) but he does also highlight them by contrasting glimpses of such colleagues as Crassus, renowned for oratorical skills. The remainder of this paper will elaborate upon these and other similar instances. In postwar letters to several correspondents Cicero justifies their mutual loss of faith in Pompey's Republican leadership. Among Cicero's most celebrated remarks is his declaration that the *orator togate* equals the military commander. In the forthcoming crises of the state this confidence was proven misplaced. Unfortunately for Cicero, Caesar possessed both facilities.

NAME: Donna Lyons and Shirley Lowe
TITLE: *Scripta Manent*

This workshop presents a variety of ways to incorporate Latin *sententiae* and mottoes into the Latin classroom. Working from a given list of Latin phrases that are frequent in English language, literature, and law, teachers will discuss the following:

1. Introducing Latin mottoes, phrases and *sententiae* to classes in a meaningful way
2. Teaching Latin grammar and vocabulary using Latin *sententiae*
3. Enabling students to understand Roman history and culture through the study of Latin *sententiae*
4. Enabling students to understand the Latin phrases used in law, medicine, politics, and the media
5. Exploring the rhetoric found in Latin *sententiae*
6. Using Latin *sententiae* to enhance students' understanding of etymology and derivation
7. Comparing Latin vocabulary with that of other world languages through the study of Latin *sententiae*
8. Wholeclass and individual activities based on students' growing mastery of Latin *sententiae*

This workshop welcomes teachers of all levels of Latin and classical culture. Handouts and resources will be provided.

NAME: Anne Mahoney
TITLE: Orff's Catullan *Oratorio*

Carl Orff (1895 - 1982) wrote two oratorios or "*ludi scaenici*" using poems by Catullus. One, the Triumph of Aphrodite, uses poem 62 along with some Greek poems. The other is *Catulli Carmina*, telling a story about Catullus and Lesbia. The center of this work is Orff's settings of poems 85, 5, 51, 58, 70, 109, 73, 32, 41, 8, 87, and 75, in that order. Catullus chases after Lesbia, with little success; she seems more interested in his friend Caelius. Catullus tries to consoles himself with Ipsitilla and Ameana, but ends up miserable. Orff frames the narrative with an outer story, in which nine rather grave old men caution a chorus of young people about love. The young men and women of the chorus are only interested in each other, and claim their love will be eternal. The old men, skeptical, propose the story of Catullus as a cautionary tale. Orff himself wrote the Latin text of the frame passages.

The *oratorio* is a bit over 30 minutes long. It is scored for a large chorus, with a tenor soloist (Catullus) and a soprano (Lesbia); the orchestra is four pianos and percussion. The music is not too difficult for a good highschool chorus. Orff's reading of Catullus is on the surface similar to the story so many novelists have constructed, from Wilder to Jaro. The frame story, though, turns the story of Catullus and Lesbia into a fable, told by the "*senes severiores*" to the oblivious young people. I will argue that Orff distances us from the story, making it less emotionally real, as the chorus of old men applaud sarcastically. Orff's Lesbia has few lines, so we get little sense of her personality. Rather, Orff keeps the focus on Catullus's reactions to her.

NAME: Emily Mullin
TITLE: Horace's *Exegi Monumentum* and the Classical Process: The Present Imagining the Future Imagining the Past

What makes a poem "classical"? Does calling a poem "classical" mean that it has identifiable characteristics? Does the poem enter some sort of literary canon? In

"What is 'Classical' About Classical Antiquity? Eight Propositions" (Arion 13 [2005] 2762, later republished in revised form in his edited volume The Classical Traditions of Greece and Rome [Princeton 2006]), James I. Porter argues that for "classicization" to occur, an object is experienced by the viewer as in some way projecting its antiqueness into the future: the past, Porter says, must be experienced in the future perfect, a process which requires a mediator between the object and the beholder to validate the object's antiqueness. I argue that Horace's famous *Exegi monumentum* (*Odes* 3.30) embodies Porter's analysis in action: by showing us a reader in the present imagining readers in the future who think back to Horace's achievement in the past, the poem performs both the projection into the future and the retrospective mediation necessary for Horace to be considered not only classical, but proleptically emblematic of Roman lyric. Horace's present reader simultaneously witnesses the process of classicization and participates in awarding Horace his classical status.

NAME: Nicholas Newman
TITLE: Beauty is the Beast: The Donkey Women in Lucian's *Verae Historiae*

After setting forth beyond the pillars of Herakles, Lucian and his men meet an astounding array of fantastical peoples, many of which are described in great detail. These peoples are marked by a lack of women. There are only two places outside of the Underworld where the mariners come across women. They meet the Vine Women on the first island they land on and the Donkey-Footed Women on the final stop before the end of the narrative. Initially, the women seem to be friendly and familiar, welcoming the mariners. In both cases, however, the welcome quickly turns to horror. On the Island of the Vine Women, those mariners who attempt to have relations with the Vine Women begin turning into vines themselves. On the Island of the Donkey-Footed Women, the women lead the mariners back to their homes, and the mariners are only saved from a dismal fate because Lucian finds bones and forces the truth out from the women.

This paper explores the Island of the Donkey-Footed Women in two ways. First of all, we will look at how Lucian layers allusions to other works, such as the myth of Jason, and especially at how the allusions build on the comparison of the character Lucian and Odysseus, by referring to Odysseus on Circe's Island as well as

to his adventure with the Sirens. This paper also explores the possible mythological and ritual background from which Lucian creates these Donkey-Footed Women, who lure men to their deaths, by comparing them to other, similar creatures, and how these may originate in women's initiation rituals and in rituals such as the Thesmophoria, which, by ritualistically breaking down society, serve to keep a true societal breakdown from occurring.

NAME: Nicole Nowbahar
TITLE: *Captatio* and the Repulsive Sexualization of Old Women in Roman Satire

Little attention has been paid to the theme of *captatio* and how it relates to the representation of women in Roman satire. Also called legacy hunting, *captatio* refers to the acts or services performed to gain a space in the will and testament of the rich and elderly *orbus* or *orbae*. Horace first coined the term *captare testamenta* in his satires, resulting in further development of the term by satirists following him. While scholars formerly believed that *captatio* was a widespread problem in Rome, the works of Jan Willem Tellegen and Edward Champlin reexamine the reality of *captatio* and discover, contrary to the literature, that it is a rare occurrence in Rome with indistinct consequences. After this discovery, scholars have looked towards the literary significance of *captatio* rather than its historical reality.

With my paper, I aim to contribute to the study of *captatio* in Roman satire by examining the role played by the old woman. There are several different forms of *captatio*, but in this paper I focus on the two main types: a man seeking a place in the will of an old man, and a man seeking a place in the will of an old woman. By comparing these two cases, we find that the old man receives more sympathy than the old woman through warnings and direct address. The old woman receives no sympathy and is always a sexual object. This view of old women as sex-crazed and repulsive is not new to satire, but this paper explores a previously unnoticed continuation of this view in *captatio* themed poems.

NAME: Joanna Oh
TITLE: The Poetic Paunch Line: Γαστήρ in Cratinus' Pytine as Poetic Justification

This paper explores how the Attic Old Comedian Cratinus engineers the source of his poetic fertility with γαστήρ in fr. 202 (KA) of *Pytine*. Considered the φίλοινος par excellence of the comedians, this line is thought to refer to Cratinus' empty wine-flask following Meineke's suggestion (*videntur haec Cratini verba esse, lagenam suam dilectissimam sed pro dolor! vino vacuam compellantis*). I posit, however, that γαστήρ also refers to an older poetic tradition found in "γαστέρες οἶον" in Hesiod's *Theogony* by examining the belly as a storehouse for poetry with ἐγγαστρίμυθος. I also contend that γαστήρ refers not only to the source and storehouse of poetry, but also the anatomical seat in the play - the womb, which figures centrally in establishing Cratinus' comedic legitimacy. Because *Pytine* specifically regards poetic production, comedic justification, fertility, and marriage, I argue that the nuances of γαστήρ must have extended well beyond a representation of Cratinus' beloved flask.

NAME: Mark Pearsall
TITLE: CANE and ACTFL: Am I my brother's keeper?

ACTFL is the largest and most influential language organization in the country. In 2016, ACTFL's annual Convention and Exposition will be held in Boston. As the Delegate from CANE to ACTFL for the past decade, I will present the function of ACTFL and its relation to CANE and explain the benefits to our membership. Participants will learn how to take advantage of the offerings from ACTFL and come to understand the role it plays in our profession.

NAME: Lance Piantaggini
TITLE: After the CI Honeymoon Phase *hae tibi erunt artes*

Teaching with Comprehensible Input (CI) is gaining momentum in modern and classical language communities everywhere, and Latin is leading as the fastest group of teachers to embrace CI. This interest has led to numerous presentations on how to move towards a CI program with participants returning to their classrooms and implementing CI the very next day. Despite the success and enjoyment of experimenting with CI, many Latin teachers tend to abandon CI methods and strategies after a brief yet blissful period of refreshing change in favor of familiar ways. This workshop addresses how to continue using CI after the honeymoon phase ends by establishing routines, maintaining engaging activities, and having assessment systems in place to support you and your students.

NAME: Marissa Popeck
TITLE: The Corpus of Satire: An Examination of the Human Body in Horace's *Sermones*

Body imagery in the corpus of Quintus Horatius Flaccus' *Sermones* was examined in order to determine patterns, how the body itself is used in satire, how the components of the body are used, the way the human body relates to the satire on the whole, how body imagery is created, and the way Horace invokes a connection to the audience by use of body imagery. Patterns examined include grammatical case frequency in association with human anatomy, frequency of body imagery per satire, commonly associated words with the human body in Horace, frequency of grammatical cases, most prominent body part, and the most common body word used.

Within the corpus the top five most frequently mentioned body parts are *pede*, *caput*, *corpus*, *manibus*, and *membra*. Overall, the most commonly mentioned body parts collectively were foot, limb, head, hand, and stomach. As far as frequency per satire in Book One is concerned the average was 12.6 mentions, with Satire 1.2 hav-

ing the most mentions of all of Book One and Satire 1.7 had the least. In Book Two the average number of body parts per satire increased to 14, and Satire 2.3 had the greatest concentration of body parts while Satire 2.6 had the lowest concentration of body parts. With regards to grammatical cases, the most frequently used grammatical case was the ablative case and the most infrequently used case was the vocative case. Throughout the entire corpus there are 239 total references to body parts encompassing 124 different grammatical case and body part combinations. The body imagery used within the *Sermones* is fundamental to the work. In many instances, if the body imagery were to be removed, the satire would be lacking a necessary component in order to function properly.

NAME: Paul Properzio
TITLE: Andromache: A Heroine for All Seasons

A fragment from the 6th century B.C. attributed to Sappho offers a glimpse into the early life of Andromache culminating in her marriage to Hector. After her husband's death and the fall of Troy, Andromache fell, as part of his share of the Trojan spoils, to Neoptolemus, Achilles' son.

The conflict between Andromache and Hermione, the only daughter of Menelaus and Helen, is the theme of Euripides' play, *Andromache*, which was written between 430 and 424 B.C.

Sophocles also wrote a play, *Hermione*, which does not survive. *Andromache* is not one of Euripides' best plays but it is good theater. It is about Andromache, wisdom and knowledge, and, in the choral lyrics, about Troy and the Trojan War. Nearly twentyone hundred years after Euripides' *Andromache* was first performed ca. 426 B.C., French playwright Jean Racine's *Andromaque* was first performed in 1667 in Paris. It was a triumph.

This paper will look at the Sappho fragment as well as Euripides' and Racine's versions of Andromache and how each playwright portrays the Trojan heroine. Each dramatist had his own raison d'etre for focusing on Andromache as heroine which will be explored in this presentation.

NAME: Teresa Ramsby
TITLE: Multicultural Lessons for the Latin Classroom

In this workshop, five MAT students from UMass Amherst present lessons they have created for a course on multiculturalism in the Latin classroom. The lessons make comparisons between GrecoRoman culture and another ancient culture. In the first lesson, Hayden Schulingkamp offers comparisons between the philosophies of Stoicism and Buddhism. The lesson encourages students to see philosophy as a practice, not simply an academic exercise, by which they can cultivate understanding, joy, and resilience in their own lives.

The second lesson by Olivia Brooks and Sean Riel will analyze the historical and social context in which the writings of Caesar and Tacitus were produced, and show why the ethnographic tradition was an important literary genre.

The third lesson by Alexina Aron and Ramandeep Kaur will explore written sources about Ethiopians and artistic renderings of people from North Africa. It will explore the extent to which the Romans took race and skin color into account when forming opinions of people from other places.

In all three presentations, various student activities and materials will be provided.

NAME: Mark Robleei
TITLE: *'Intra pectoris mei secreta…'*: Soteriological Strategies in The Golden Ass

This paper explores the construction of sacred identity in Apuleius's secondcentury Latin novel, The Golden Ass, in view of his Platonic work, The God of Socrates. For Apuleius, I argue, even in Lucius's apparent surrender to Isis, there is nothing more sacred than the self. Apuleius provides certain "curious" traces that fire this investigation, notably, in Lucius's words to Isis before he departs for Rome: "I shall store your divine countenance and sacred godhead in the secret places of my heart, forever guarding it and picturing it to myself" (*Met*. 11.25: *Intra pectoris mei secreta*, "the secret places of my heart").

Elsewhere, Apuleius locates the Platonic *daimonion* "in the inmost sanctum of the human mind in the function of consciousness itself" (DDS 155156). Following Jeffrey Kripal, I argue that the sacred is "intimately tied to the deepest structures of the human psyche." In a close reading that draws from recent studies in cultural anthropology (Csordas) and religious studies (Heelas), I will explore the construction of sacred identity with special attention to imagination as a "technology of self" (Foucault, Hadot, Cox Miller) and the nuances of "chosen subjection" (Schofer). If Lucius is to become virtuous, he must, from the Isiac point of view, serve the goddess. From the Platonic point of view, though, he must cultivate his daemon which resides in the inner most part of his self. Chosen subjection to Isis restores Lucius to his human form, curing him of illstarred curiosity. But, the *cultus* of self, and the imaginative transformation of identity it entails, raises him to the level of a god. Late Antique readers schooled in philosophy might very well have observed the Platonic soteriology in Apuleius's ribald tale.

NAME: Ken Rothwell
TITLE: Aeneas the Necromancer?

Virgil understandably played down the magical element of Aeneas' trip to the Underworld in *Aeneid* 6. Magical rites were alien and disreputable, and Dido had just played the part of a witch in *Aeneid* 4. It would not do to cast pius Aeneas in this role.

The fact remains, however, that Aeneas was a necromancer: he performed rituals so he could communicate with the dead and gain knowledge about the future. Of course it's nearly impossible to find anyone who will label Aeneas as such, in no small part because Virgil softened the edges of Aeneas' necromancy by omitting some of its creepier techniques. The result is that an interesting side of Aeneas' actions has gone underappreciated. (Note that Spargo's Virgil the Necromancer [1934] was about medieval legends pertaining to Virgil.) Book Six is, in fact, shot through with magic. After all, Aeneas travels to a marginal location, Avernus, which already had a place in the magical tradition of antiquity; sacrifices black rams, heifers and sheep; makes offerings to the dead; is assisted by the Sibyl, who is assimilated to a witch in some respects; meets the ghost of his father Anchises; is given prophecies about the future, in particular about the imperial family of Rome; and he does all

of this at night. Much more evidence can be cited, and a good deal of the paper I propose will compare *Aeneid* Six with other, independent magical sources.

Many of these actions have long been recognized as magical, but nowhere have I found anyone who collects them in one place. We define the term "necromancer" too narrowly if it excludes Aeneas.

NAME: Bethanie Sawyer
TITLE: Latin for All Identities

In order to provide the best learning environment for our students, we must not only be aware of but inclusive and affirming of multiple identities in our classrooms as well as our curricula. Latin and Classics courses are great places to showcase that inclusion. Come learn how you can make your classroom and curriculum a more safe and affirming experience for all your students.

NAME: Andrew Scott
TITLE: On the form and language of Cassius Dio's Roman History

The historian Cassius Dio has frequently been described as having a dual identity: his Roman political persona, balanced by his Greek intellectual one (Aalders 1986: 283, 302, with Millar 1964: 190; Swain 1996: 401408). Scholars have also understood Dio's viewpoint as one that saw Romans as politically superior, while Greeks were more advanced culturally (Aalders 1986: 285286, 295; cf. Swain 1996: 405). Dio, a native of Nicaea in Bithynia, was a second-generation Roman senator and was fully subsumed within Roman political life. When he decided to take up the task of writing his Roman history, it seems that Dio had a choice to make: to follow the historiographic tradition of Roman senators, who generally wrote histories in Latin, or to hew closer to his Greek intellectual identity and produce a history in the Greek language (Kemezis 2014: 92). Dio, it seems, took the middle road and produced

Roman annals in Greek.

This paper will explore some of the possible reasons for his choice. These include Dio's connection to the GrecoRoman historiographic tradition; his audience; and his relationship to the second sophistic. While these views are a useful part of the overall discussion, they tend to ignore how Dio's choice of form and language function as a part of his overall project. Dio's decision to write Roman annals followed the senatorial historiographic convention. His decision to write in Greek placed him in the tradition of historians such as Polybius, who aimed to understand how Rome was best governed. Dio's claim of authority came from his status as a Roman senator, which was reflected in his choice of form, whereas his composition in Greek provided him the means by which he could distance himself from Roman political life and analyze his subject with increased detachment.

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NAME: Aaron Seider
TITLE: Gendered Patterns: Constructing Time in Catullus 64

My paper argues that Catullus 64 constructs a temporal and mnemonic dichotomy, wherein men's deeds are set within cyclical temporal structures, defined by women. Drawing on work on gender in Catullus as well as the field of memory studies, I consider two major episodes in the poem: the ekphrasis of Ariadne and Theseus and the Fates' prophecy of Achilles' future. Catullus' treatment of Theseus and Ariadne illustrates the heroine's power not only to shape time into a recursive force but also to implicate Theseus within that structure. The pair's tale opens, temporally, with Androgeon's murder and this association of an action's beginning with a male force continues with Ariadne's wish that Athens' ships had never touched Crete's shores "in the first place" (*tempore primo*, 171). Yet Ariadne ultimately controls this narra-

tive's arc. After she prays that Theseus return home "with such a mind as with which he left me alone" (*quali solam Theseus me mente reliquit, / tali mente*, 2001), he is overcome by "a forgetful soul" (*oblito ... pectore*, 208). Time becomes cyclical, and, after Aegeus commits suicide because Theseus does not remember to raise a white sail, this dark end punctuates the social memory embroidered on Thetis' marriage couch.

The Fates' description of Achilles further develops women's role in shaping social memory through their song's repetitive form and focus on female commemoration. The Fates' refrain sets a prototypically female activity as the metronome of Achilles' life. Each time they repeat "Run, spindles, drawing the threads, run!" (*currite ducentes subtegmina, currite, fusi*), Achilles' deeds are placed within the rhythm of a quotidian yet impactful female activity. Moreover, female mourning and sacrifice dominate Achilles' funeral and his foes' burials through the laments of the mothers of Achilles' victims or the sacrifice of Polyxena on his tomb.

NAME: R. Scott Smith
TITLE: Putting Greek Myth on the Map: Myth and Geographers, Pt. 1

For a long time now I have been interested in the intersection of myth and geography, and over the past two years I have led a research project at the University of New Hampshire entitled "Putting Greek Myth on the Map." This initiative seeks to explore spatial relationships between texts, myths, and geographical spaces. So far, my student team and I have created databases for several mythical catalogs, and currently we are working through Pausanias, cataloging references to gods and heroic figures. We hope to mount them on ArcGIS software to create an interactive map for scholars and students alike by summer 2017.

At the CANE meeting I would like to introduce my longterm project by focusing on a sideproject that I am currently working on, a survey of places that are associated with myth in some minor geographers. At present, I am completing a study of the geographer Pomponius Mela and in January and February I will be doing the same for the poetic geographic treatise of Dionysius Periegetes. During the course of this study, I will be plotting on the map those places that Mela and Dionysius feel are "notable" because of their myth.

I plan on showing a map (using ArcGIS software) that visually shows those

places for which Mela includes myth, followed by a similar map for Dionysius. I hope to show the possibilities of this sort of work for students and scholars alike. The presentation, in fact, would be the immediate precursor of "going live" with the project. The publishing of a new website will, I hope, be contemporaneous with the talk.

NAME: Ray Starr
TITLE: Roman Law in the Classroom

Law provides a fascinating and accessible window on the values that define a culture, but Roman law can seem to be the highly technical turf of specialists. This workshop will introduce some basic concepts of Roman law and how we can use them to enrich our students' experience of the ancient world. It will focus on approaches that emphasize interactive participation in the classroom and that do not require extensive homework. Depending on participants' interests, topics could include *patria potestas* and the Roman family; oral contracts and the Romans' emphasis on personal interactions; the legal position of women; and the Augustan laws on marriage and morality.
Intended audience: teachers of Latin and Classics at all levels.

To be provided by presenter: sample inclass materials, suggestions for further reading, syllabus from a course on Roman Law for background and further reference.

Activities: the participants will do some of the interactive projects that they could use with their students, such as working together to create a Roman family tree to illustrate *patria potestas*, developing a Roman contract, discussing the implications of Augustan legislation on marriage and morality, writing a Roman will.

NAME: Alissa Vaillancourt
TITLE: "Lathrian" Aphrodite: Veiled Stylistic Diction in Epigrams of Leonidas of Tarentum

Leonidas of Tarentum, a Hellenistic poet of the thirdcentury BCE, dedicates his collection of epigrams to a Lathrian goddess (Leon. 36 GP = AP 6.300). Commentators have verified that "Lathrian" is metonymic for Aphrodite because of the use of her more common epithets in later imitations of this epigram (AP 6.1901), and because of the prominent role of Aphrodite in introductory dedications to collections of Leonidas' contemporaries (Gutzwiller 1998: 110). Why Leonidas uses the term "Lathrian," without naming Aphrodite directly, is still unclear, and this paper seeks to reveal the significance of this "secretive" diction.

To begin, this paper examines the highlystylized diction of Leon. 36 GP = AP 6.300, which introduces themes of simplicity, poverty, wandering, and poetic craft. Understanding the relationship of these themes and diction to the *Odyssey* makes clearer the meaning of "Lathrian" and other rare words in the dedication. Next, this paper analyzes the term λάθρῃ in the *Odyssey*, specifically in Demodocus' story about Aphrodite's deceit (*Od*. 8.266366) and the repetition of vocabulary regarding simple laborers such as beggars, poets, craftsmen, and wanderers (*Od*. 6.206209, 14.5560, 17.381395), language which is strikingly similar to Leonidas' descriptions of wandering poets and craftsmen. This paper then examines how diction in other epigrams of Leonidas and words with the λαθρ root in contemporary poetry contain similar allusions to the *Odyssey*, and mark diction as signature of poetic style (Theoc. *Id.* 1.9596; Call. *H. apol.* 105). Lastly, the paper explains how Leonidas' allusive use of "Lathrian" distinguishes his own stylistic technique. Such stylistic demarcation provides a response to Aristotle's arguments regarding style, diction, and imitation in citation of the *Odyssey* (Arist. *Poet*. 16.1455a60b; cf. Bing 2009: 168). The "Lathrian" dedicatee is thus an elaborate display of Leonidas' ironic methods of allusion to and variation of diction, and she indicates the defining marks of his poetic craft for the bookish reader to unveil.

Works Cited

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Gutzwiller, K. 1998. Poetic Garlands: Hellenistic Epigrams in Context. Berkeley.

NAME: Allan Wooley
TITLE: The End of Philosophy

Philosophy could end in several ways. During the fourth century BC there were many different definitions of philosophy; what philosophy was remained an open question then and seems such even now. The two ways of philosophy ending that I will consider in this talk are: first, that contemplated by Aristotle as reported by Cicero, and second, that outlined by Plato. I give them in reverse order because Aristotle's way is what many philosophers intend and most people expect. Aristotle intended to produce *philosophiam plane absolutam*, (philosophy completely finished and fixed for all time), as Cicero says, a system of interlocking principles and research that made up a worldview that had unanimous consensus like mathematics or the syllogistic system of logic that Aristotle produced. At one time Plato may have hoped for that too, but as he progressed, he came to realize that real philosophy could never come to such a finally completed state, but would always be unfinished. And such an aporetic status meant a very different kind of end for philosophy than that envisioned by Aristotle; in fact, it could mean the demise of philosophy as most people think of it. In this paper I will try to make Plato's outline and argument clear.

NAME: Mark Wright
TITLE: A Medical History: Juvenal, Vergil's Plague and the Morbidity of Vice

Juvenal's second satire is a troublesome poem: its virulent and graphic homophobia keeps it off class syllabi and at odds with modern tastes. Eschewing the rich vein of material for the historians of sexuality, in this paper I read the medical imagery Juvenal uses to castigate his targets as way for the the satirist to situate his poem in the historiographical tradition, which often figures moral and political corruption as disease and pestilence that arises as a result of Rome's empire.

In the heart of the paper, I examine Juvenal's response to Domitian's program of moral, political and economic renewal by analyzing the medical terms and imag-

ery Juvenal uses to attack the pathic homosexuals, in particular with two allusions in his second satire: the first is a reference to a contagion of immorality at 2.7881 that draws upon a double allusion to Vergil's *Georgics* and *Eclogues* which combines the promises of fertility via Caesar and the destruction of the plague. Next, I compare the language of these passages to passages from Roman historiography and oratory that treat corruption in medical terms in order to show how Juvenal couches his criticism of Domitian in the language of the Roman historiographical tradition. Juvenal's unease with Rome and her influence on her empire in fact inverts the ambivalence of the Roman historians that worry about the negative influences of Rome's imperial rule.

Domitian emerges as a plaguebearing monster aborting the fertile promise of the golden age of the Julian gens, transforming Rome into a twisted reflection of the *caput mundi*, from whence all immorality spreads. This paper thus sheds light on the use of plague as a poetic trope, a historiographical trope, and on Juvenal's use of prose authors and Roman historiography.

NAME: Akira Yatsuhashi

TITLE: Touches of the Classical World in Nishiwaki Junzaburo's *Ambarvalia*

From his first known work, a dissertation in economics written in Latin, to one of his last, a comparative study of Ancient Greek and Chinese, the great Japanese modernist poet and scholar, Nishiwaki Junzaburō (18941982), turned to Greco-Roman classics to help expand the Japanese intellectual world beyond its parochial boundaries. Growing up in an era when traditions were being questioned and reinvented, Nishiwaki's body of work took a distinctly Western approach toward literature. Nishiwaki's first major poetic work, *Ambarvalia* (1933), is also his literary work most influenced by the classical world, one populated with shepherds, GrecoRoman gods, and the landscape of the Mediterranean. It is, however, a work primarily written Japanese yet a Japanese full of lexical oddities and foreign loan words as well as some extended stretches in Latin. The poem reminds its readers of other modernist literary experiments centered on the ancient world, such as Ezra Pound's Homage to Sextus Propertius and the Sappho inspired works of H.D. Very few, if any, Western-based classicists have examined the *Ambarvalia* in any detail, and this paper aims to

begin to remedy that situation. In this paper, I will begin to unravel the *Ambarvalia*'s many allusions to the ancient world in order to demonstrate how Nishiwaki's experiments in "translation" resulted in the creation of a work that helped the author conceive a wholly new literary form of Japanese while simultaneously embracing the world of classical antiquity.